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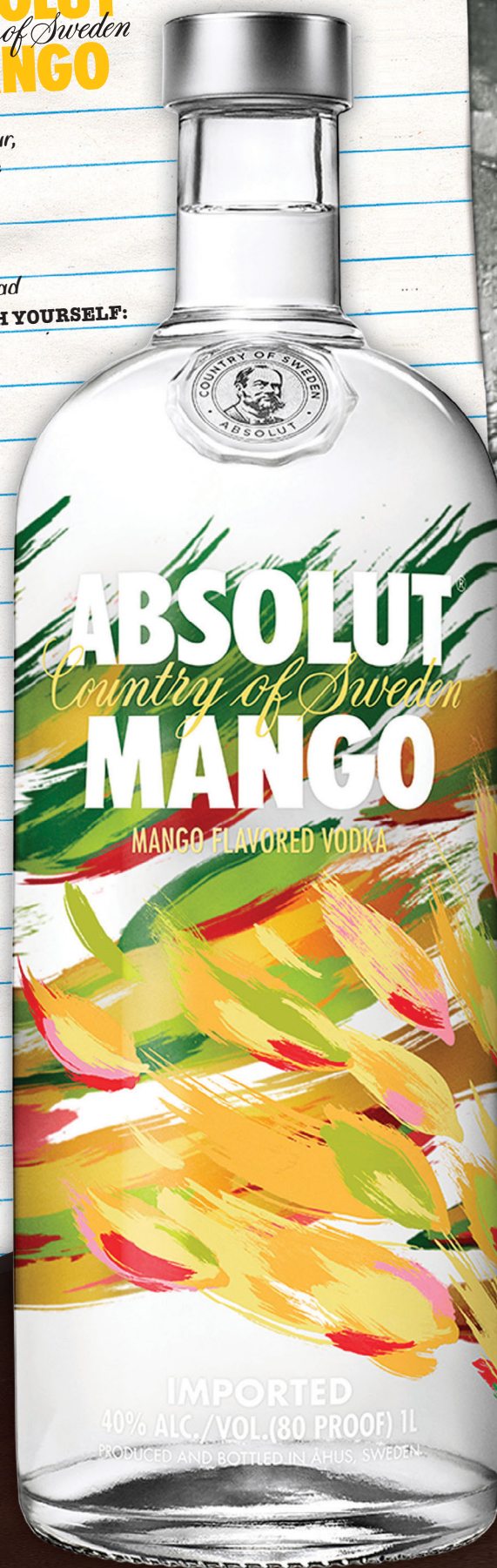
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An underground gay sex club is raided, and Minneapolis is forced to face the times.
By Susan Du

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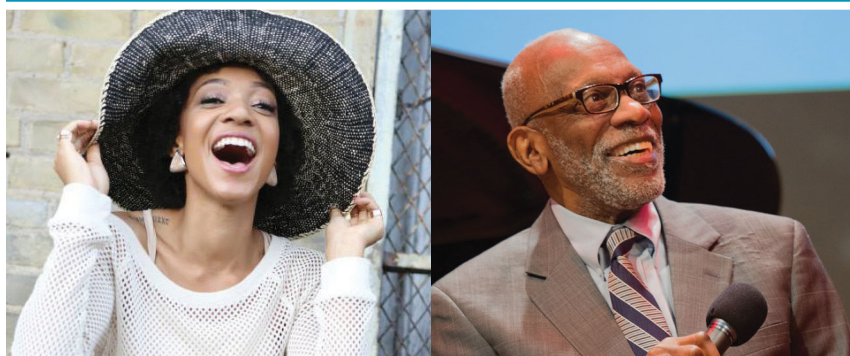
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THE SHORTLIST



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KIRA SIEGLER

THE STAT SHEET

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Price of new Nordstrom jeans featuring fake mud for the hipster on the go who doesn't have time to get authentically dirty.

40

Percentage of Minnesota voters who approve of President Trump's job performance.

\$165,000

What St. Paul will save annually under a new deal to use solar power in one-fourth of its municipal buildings.

7

Years a Minnesota man tried to legally shave off his age because he identifies as younger. An appeals court wasn't buying.

“CEO compensation can't have anything to do with high costs for health care, can it?”

Reader Joe Renouard responds to “Oh, thank God: UnitedHealth CEO Stephen Hemsley got a 66 percent raise,” at citypage.com.

NEW CAREERS

AS BEGINNERS tend to do, Ann Marie Simpkins struggled with her first bank robbery. The 59-year-old called a downtown St. Paul Wells Fargo branch claiming she'd placed bombs throughout the building. If a bag of loot wasn't delivered to the Walgreens across the street, fireworks would commence.

Alas, Simpkins used her own phone, a common mistake in first-time capers. Caller ID led police to her home.

Her boyfriend claimed she was drunk and didn't really mean it. Simpkins countered that she'd only had half a brewski, and she was merely seeking revenge against a rude teller. She'll now have plenty of time to reflect on a better plan after being charged with making terroristic threats.

POPULAR STORIES AT CITYPAGES.COM

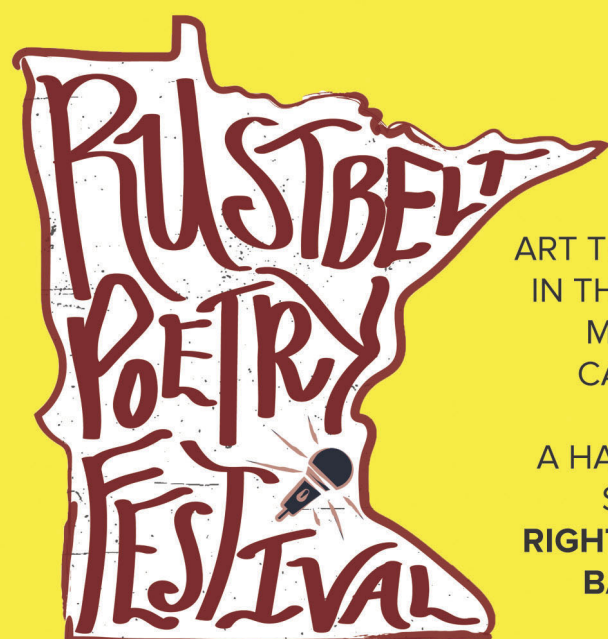
Minnesota Vikings' **'LEGACY OF FAILURE'** Youtube doc is sad, mean, funny, accurate [video]

AL DITTY'S leak about Jamar Clark protests cost him his job with Minneapolis, and maybe his life

An **EAGAN FIRE DEPARTMENT VETERAN** gets outed, then mysteriously demoted

CHEF ERICH SCHEIE, dead at 26, was a rare, gentle soul

Oh, thank God:
UNITEDHEALTH CEO Stephen Hemsley got a 66 percent raise



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PRO-MEAN

Republican legislators vote to strip poor women of abortion coverage

Minnesota House Republicans voted last week to deny abortion coverage for low-income women and pile clinics with the kinds of regulations that have forced them to close in other states.

The bills aren't new. Republicans have tried the same tactics every time they get a majority in the legislature, arguing that public Medicaid funds shouldn't be used to fund abortions. Gov. Mark Dayton says he will veto them if the Republican Senate follows suit, just as he had in 2011 and 2012.

There are already court rulings that consider both measures unconstitutional. In 1995, the Minnesota Supreme Court ruled that government had no place in a woman's decision to have an abortion. Just last summer, the U.S. Supreme Court found that a Texas law placing undue regulations on clinics was unconstitutional, since its purpose was to purge the state of abortion provid-

ers, rather than to protect women's health.

Yet Minnesota gets consistently close to banning public funds for abortion. So what would happen if that were to pass?

According to the Department of Human Services, Minnesota health care programs covered the cost of 4,218 abortions in 2015. The women who received them are the poorest of the poor — people with a maximum income of about \$16,000.

When the U.S. Department of Agriculture estimates that the basic necessities (food and shelter) of raising a child cost \$13,000 a year, most of these women had no possible way to support a child.

And because most women who seek abortions are already mothers, they had to consider the quality of life for their other children, says Andrea Ledger of NARAL Pro-Choice Minnesota.

"That makes them even more aware of whether they want to continue with preg-



HALFPOINT

nancy or not because at that point they're potentially putting their other kids at risk," she says.

If their insurance fails, a number of these 4,000-some women would inevitably have to carry their pregnancies to term. Others could try their luck with one of the state's two private abortion funds. There is Pro-Choice Resources in Minneapolis and HOTDISH Militia in Duluth. Both "last-chance" funds are supported entirely by donations, and cannot help everyone who comes looking for aid.

If Minnesota decides to drop coverage for Medicaid, the private organizations could not begin to cover the gap. Pro-Choice, for example, can give only \$100,000 in a good year.

"We would be saying no to 9 out of 10," says Karen Law of Pro-Choice Resources. "There's this misinformation out there that the community has the ability to cover that. For me, it's the same as someone who needs care for birth defects being told, 'Oh, the March of Dimes can give you money.'" —SUSAN DU



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Maroon, Gold & Green

Stan Hubbard's generosity to the U of M, journalism, and Donald Trump

As a boy, Stanley Hubbard went with his father to University of Minnesota football games at the old Memorial Stadium. Later, Stanley dreamed of donning the maroon and gold of the Gophers hockey team.

Hubbard learned a lot in his college years, including that he wasn't as good at hockey as he thought.

Instead, he followed his father's footsteps into a media career, leading Hubbard Broadcasting, the pioneering radio and TV company, into the satellite and digital eras. He now owns more than 40 radio stations and a dozen TV outlets, including KSTP, plus the movie channel Reelz.

The family business has been good to Stanley. Forbes estimates his net worth at \$2.3 billion, ranking him even with Ted Turner.

Now 84, Hubbard doesn't make it back to campus for big games anymore. "I don't like crowds," he reports. Yet he was compelled to go a few weeks ago for a big event. He was the guest of honor.

On April 18, the University of Minnesota announced that its previously unnamed journalism school would be rechristened the Hubbard School of Journalism and Mass Communication. The honor recognized the Hubbard family's contributions to journalism and to the U's bottom line: The Hubbards have given \$25 million through the years, including \$10 million to the journalism school in 2000.

Stanley's largesse extends beyond academia. He's also one of the nation's most generous Republican contributors.

Last election cycle, Hubbard dropped buckets of money on people like Scott

Walker, Jeb Bush, Carly Fiorina... anyone who looked like they could stop Donald Trump. None did. By the spring, Hubbard's principles had worn thin. "Anybody would be better than Clinton," he said.

From May through September, Hubbard gave \$125,000 to the Trump-allied "Great America Political Action Committee." At the time, one of the major set pieces of Trump rallies was the moment he pointed to the penned-in pack of journalists, whom his supporters jeered lustily.

The announcement that the journalism school would be renamed for a Trump donor bothered and infuriated some alumni and faculty. You'll have to take my word on that: Almost none want to badmouth the U or discourage Hubbard from giving it more money. After all, the list of people with a few billion dollars and an interest in journalism fits on a post-it note.

The U changed the lives of a lot of journalists, including the late David Carr and this writer.

And Jack Ohman. Though he left a few credits short of graduating, Ohman has been honored by the university — and Pulitzer Prize judges — for his work as an editorial cartoonist.

Ohman chose his words carefully. "I think it's somewhat oxymoronic that somebody who spent money trying to elect Donald Trump is sponsoring the journalism school."

Since winning election, Trump has repeatedly called the media "enemies" of the American people. Stories the president didn't like got the "failing" New York Times and "fake news" CNN

barred from a group interview in the Oval Office. Trump has vowed to investigate and prosecute government employees who leak information he doesn't like.

Isn't it wrong to name a journalism school for someone who helped put that guy in the White House?

Hubbard says those grievances are "total nonsense, and what I call B.S." Opponents of the naming honor are just "disgruntled liberals who will complain about everything." He says his politics have nothing to do with the nightly news.

Not so, says Nick Coleman, a former Pioneer Press columnist who graduated from the U and later taught there. Coleman says Hubbard's support for conservative politics — including climate science denial and "heavy-handed corporate lobbying" — has put a "[right] thumb on the scale of many stories."

Hubbard's hand is usually unseen. In 2014, after KSTP became the butt of national jokes for its "#pointergate" story, which suggested Mayor Betsy Hodges was flashing a gang sign in a photo with a young black supporter, Hubbard came to the station's defense. Anyone criticizing the story just didn't get it. He blamed criticism on "social media," "the internet," and Twitter "bots."

Hubbard's political affiliations don't bother Burton Cohen, founder of MSP Communications (publishers of Mpls. St. Paul Magazine and Twin Cities Business Monthly) and a university alumnus. Cohen describes Hubbard as "a friend," and recognizes the "staggering financial and other kinds of assistance that he's given to the university over decades."

But Cohen admits Trump's antagonism of the press and lack of transpar-



Mike Mullen

ency "concern me terribly, and I think all Americans should be concerned."

Stan Hubbard isn't. He recently read an article about Franklin Delano Roosevelt's "war" on the press, and writes off our current president's threats as merely bad manners. Trump has "as much right to be a jerk as any other citizen does," Hubbard says, but insists that nothing Trump says puts the First Amendment in danger.

"What can he do to me or to you as media?" Hubbard asks.

We might be about to find out. Trump said he'd "open up" libel laws and target news outlets that publish "purposely negative and horrible and false articles" about him, threatening to "sue them and win lots of money." This past Sunday, Trump's chief of staff Reince Priebus confirmed team Trump had "looked at" weakening protections for the press.

If he does, let's hope Stan Hubbard is ready to reach into his deep pockets and sue the president he helped elect. Think of it as another donation to the Hubbard School of Journalism and Mass Communication. ☐

mmullen@citypages.com

Follow Mike on Twitter: @mikemullen_

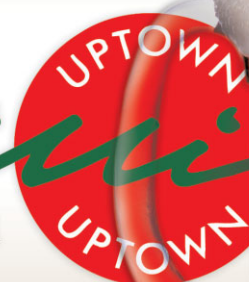
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ILLUSTRATION BY CHRIS LARSON

AN UNDERGROUND GAY SEX CLUB IS RAIDED, AND MINNEAPOLIS IS FORCED TO FACE THE TIMES

BY SUSAN DU

There is a nondescript building in north Minneapolis, hidden amid a forgotten cove of ramshackle bungalows, where three nights a week gay men of all ages gather to have anonymous sex.

They're single and searching, married with kids, sick of the downtown bar scene. Others are small-town guys from across the Midwest who have never known what it's like to be part of a gay community. Warned not to hog the neighbors' street parking, they leave their cars a block away and circle to the back door, where a man peering through a square window beckons them in from the cold.

Scott Delage, the jovial 52-year-old owner, instructs patrons to undress to whatever extent they're comfortable. A \$15 suggested donation supports a coat check guarded by an eagle-eyed octogenarian, bottomless condoms and lube, and bottled water.

Club music pulses from the belly of the building. Porn plays on wall-mounted TVs alongside muscular male mannequins refurbished as lamps. A get-to-know-you lounge lit by the glow of a large aquarium narrows to a series of themed rooms.

There's an Andy Warhol room where a sex swing sways under the benevolent gaze of the famous Marilyn Monroe diptych, a "Cell Block 69" room equipped with prison bars and orange jumpsuits, a stunning basement maze of glory holes, and a balcony overlooking an annex furnished with rococo sofas and mirrored candelabra, where people can see and be seen.

Everywhere there are dark corners for quiet talk.

At about 7 p.m., a couple arrives at the door. They each pay \$15, but prefer not to undress. It's their first time. They just want to look around at the moment.

They wander for about 15 minutes — "probably got a good eyeful," Delage recalls — before excusing themselves to get a drink at a nearby bar.

Ten minutes later, uniformed police officers bust in. They handcuff Delage, along with the man running the coat check and the quasi-security guard who patrols the building.

Patrons, most of whom are naked, are interrupted mid-intercourse by blind-

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ing flashlights. They're told to dress and clear out.

"Then officers came in, and they could not have been more cool about it," recalls Mark N., 59, who asked not to be named because he considers the parties a private part of his life.

"I mean, some of them were way more freaked out than the patrons. It was super ordered, nobody got thrown out in the night without their clothes on or anything like that, so kudos to the city for that."

The police, as it turns out, are working on behalf of the city's housing and fire inspectors, who believe that Delage is running an unlicensed sex club.

Inspectors cite him and post placards over the warehouse's windows declaring it unfit for commercial activity. When everyone is gone, police uncuff Delage, and fish out the \$30 they paid at entry from his cache of \$716.

That was last January. The Warehouse, as the legendary institution had come to be known, was no more. Minneapolis' star on the national map of gay cruising flickered and dimmed. The city had been tipped off, courtesy of another gay man who could not tolerate what Delage had done.

THE INTERVENTIONIST

John Mehring, 64, is a single man who recently moved to Minneapolis from San Francisco, where he spent most of his adult life. He works at an elementary school and dedicates much of his spare time to researching the history of the 1980s HIV epidemic. He's also living with AIDS.

Built small, his winter jacket an oversized husk on a wiry frame, he navigates the city by bus, toting his important papers in a plastic bag.

An intellectual by nature, with an exhaustive grasp of local laws and codes, Mehring is proud to often be the most informed person in the room. He speaks in rapid stream-of-consciousness, delivering his thoughts with meticulous hyper-rationality.

As he extrapolates why he fought so hard to shutter the Warehouse, he peels back layers of circumscribed logical and ethical considerations with a clear thirst for complex problems, even if they're of his own making. It was over winter break in 2015 that Mehring found himself spending time at the Aliveness Project, a wellness center in southwest Minneapolis that provides hot meals and a gathering place for the HIV-positive. While he was discussing his research on 1980s laws that banned bathhouses and other places gay men frequented for sex, another man interjected.

There was one such institution that still existed in Minneapolis, he told Mehring.

The Warehouse.

Mehring insisted it was impossible that such a place could operate under the radar of a government as squeaky clean as Minneapolis'. At the same time, he was intrigued, even alarmed.

More apt to homework than ground-work, Mehring put off going to see the Warehouse for as long as he could. Instead,

"SOME OF THE COPS WERE WAY MORE FREAKED OUT THAN THE PATRONS."

he investigated everything he could about it through conversations with other gay men, Freedom of Information Act requests, and internet reviews, which described the place interchangeably as a bathhouse and a sex club. He never approached Delage directly, though by and by, he formed his judgement of the man, his politics, and his work.

Mehring found out that the Warehouse operated in a commercial building with established weekly hours, and that Delage asked for \$15 donations — factors that Mehring thought qualified it as an unlicensed business.

He learned that condoms, though abundantly available, were not mandatory as they were in San Francisco's commercial sex clubs. He was certain that Delage did not pay business income taxes, though he did benefit from government services by hosting Hennepin County health workers once a month to provide free HIV testing.

Then there was the issue of the building's structural safety. Because it was not a registered business, the fire marshal did not inspect the Warehouse to ensure it met code. Though a seemingly finicky requirement, noncompliance could lead to devastating consequences, as in the notorious case of the Ghost Ship fire in Oakland last year.


The Ghost Ship was a warehouse converted into an artists' commune. When an electrical spark set off a fire in the middle of a concert, flames hastily swallowed combustible art materials, wooden mannequins, instruments, and the building's only stairway, which had been built precariously out of a stack of wooden pallets. Thirty-six people died.

Subsequent investigations found that Oakland officials were well aware of the conditions of the Ghost Ship, and that people were living, working, and hosting events there, when none of it was legal.

Mehring draws a parallel between the


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Ghost Ship and the Warehouse because both belonged to marginalized people — artists in a gentrifying neighborhood, and gay men whose edgier sexual preferences are still looked upon with discomfort.

“So they say it’s our right to have this place and if we’re in danger, then it would be better to have a place in danger than no place. That’s what I got out of that,” Mehring says. “I’m the type who would rather be safe than sorry. Other people might not be that way, but where is government going to be? My dilemma was I have this information. Would I just stand by and let it happen?”

Mehring concluded that Delage, based on some libertarian-style Facebook posts he’d shared that were critical of welfare and big government, must have intentionally shirked the law in order to avoid the costs of regulation, taxation, and consumer protection.

He was convinced that the Warehouse should be licensed. So he set out to make it so by outing it to every governmental agency he could.

The county health department said business licensing was none of its concern. Minneapolis city attorney Susan Segal verified that although she was aware of the Warehouse, and had “concerns” about it, she was not ready to share her legal opinion of whether it truly was an unlicensed sex club. State health commissioner Ed Ehlinger, who had been head of the city’s health department when sexually oriented gay businesses were banned in 1988, did not respond at all.

Their inaction infuriated Mehring, so he pushed harder, sending rapid-fire letters of complaint to the Minneapolis DFL, Hennepin County, the city of Minneapolis, various gay bars, gay advocacy organizations, radio stations, and magazines. No one seemed to much care that

there was an underground club running in a residential neighborhood of north Minneapolis, as Mehring insisted. And if they did, no one wanted to be the first to bring the hammer of enforcement.

“It was a mindfuck because I felt like literally I was in the Twilight Zone,” he says. “Hennepin is not speaking to Minneapolis. Minneapolis is not talking to Hennepin. There was this comedy of errors where nothing got followed up. The message sent to Scott was, ‘Hey, I

parties. There were others scattered throughout the Twin Cities, private get-togethers hosted in houses and hotels by small networks of friends and swingers clubs. Delage saw potential in besting them all.

In the beginning, his events were intimate affairs attended by people he knew. He found he enjoyed hosting so much they became monthly, then weekly, then three times a week. Friends brought friends who told friends. Soon hundreds

Nick, 48, recalls walking down Hennepin Avenue one year during Pride, and being approached by a younger man who asked if he was a fag. He answered yes, indeed he was. The kid sucker punched him.

“I’ve had friends who had just gotten beat into the hospital coming out of the [Gay] 90’s,” Nick says. “You could get picked up and get rolled on at the bars. When you’re at the Warehouse, you don’t have that fear.”

It wasn’t always about the sex. A recovering alcoholic, Nick couldn’t go to bars to meet other men. But Delage had decreed that no alcohol or drugs were ever allowed in the Warehouse. The people Nick met there became friends.

The Warehouse also kept people out of the mall bathrooms, parks, and beaches that had been the traditional hookup sites for gay men in the days before Grindr.

James McMurray, 46, says he never liked cruising spaces he knew he shouldn’t be cruising.

“If you don’t invite me to a bar or to your house, I have no desire to see you and go to jail. I can’t do the park, no truck stops. It’s where people go and still frequent if you can’t go to Scott’s private party.”

The Warehouse was a revival of the private places gay men built for themselves before the AIDS scare, and long before mainstream acceptance of gay rights. Back in the days when police busted up bars and bashed skulls, it was imperative that gay men create hidden worlds for themselves.

Those who didn’t cruise the parks had bathhouses, bookstores, and theaters, paying a fare to private rooms and curtained crannies where they could find whatever they were looking for. There is a small family sauna in Duluth that still follows this model, but it’s sparsely

“I’M THE TYPE WHO WOULD RATHER BE SAFE THAN SORRY. OTHER PEOPLE MIGHT NOT BE THAT WAY, BUT WHERE WAS GOVERNMENT GOING TO BE?”

can get away with this.”

Mehring finally dropped by the Warehouse one night. He was anxious, he says, because he knew he was there to bust up the party. He saw Delage for a moment as he entered, his glasses fogged over. Essentially blinded, heart palpitating furiously, sweating through layers of winter clothes, he stumbled around for a few minutes only to gather as much information as he needed to feed police.

THE MASTER OF CEREMONIES

Scott Delage bought the Warehouse building about five years ago. He envisioned converting the upstairs into a penthouse where he could live, the downstairs into an artist studio.

Then he began hosting his own sex

of people were showing up at his door.

“When we started this, word just spread like wildfire,” Delage says. “It’s like that old saying, ‘Telephone, telegraph, tell-a-gay.’”

In many ways, he and Mehring are perfect foils. Delage is a big, vivacious man who drives a big truck. A Minnesotan for life, he is married and surrounded by friends who have only multiplied since he created the Warehouse.

And the Warehouse was his magnum opus, the outpouring of all his creative powers of design, building rehab, and the conversion of eclectic garage-sale treasures into novel furnishings and playthings.

To the people who attended his parties, the Warehouse was a safer alternative to the gay bars that crowd an increasingly dicey downtown.



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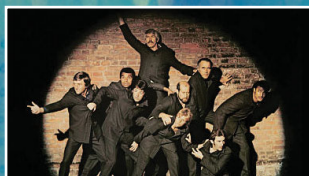
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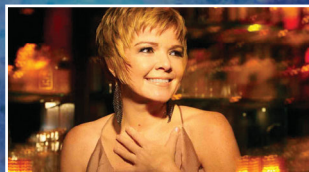
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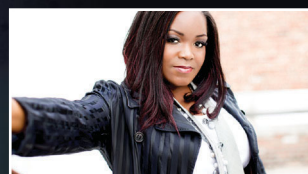
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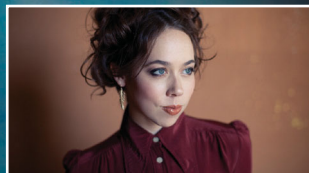
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EMILY UTNE

trafficked and serves a much smaller gay population than Minneapolis’.

The Warehouse meant something to men of a certain age, where they could be free to be who they were and do what they pleased. The younger patrons, of whom there were a few, realized how liberating a semi-private party could feel. How shameless, how normal.

As it became more popular, it attracted the attention of Hennepin County’s Red Door Clinic, the state’s largest HIV prevention center. Health workers were hearing of more and more clients meeting their partners at the Warehouse, so they asked Delage if they could drop by with literature and talk to patrons about getting regular checkups and trying Truvada, a daily medication that decreases the risk of transmitting and contracting HIV.

“When I learned about the place, I thought it was the best place that we could have for testing,” says Javier Bucher, who in his decade working for the Red Door Clinic is used to trying to connect with men in all sorts of situations.

He would go to detention centers, bars, porn shops, toy shops, and smaller scale private sex parties where people were happy to take the condoms and literature, but did not often want him testing on their property, thus reminding merry customers of the sobering risks of HIV. Teams of health workers would stake out the cruising sites as well, including Bare Ass Beach on the Mississippi River, where former Minnesota Sen. John Chenoweth was shot to death by a homophobic homophobe in 1991.

Delage raised the stakes, offering the health workers a spacious corner to set up a monthly table strewn with twinkling fairy lights and banners, condoms, and lubes. They made a spectacle of it. And in a quiet room, they could draw blood and test for HIV within 20 minutes, counseling patients individually.

The Warehouse “is not the only place in town where there are events with suggested donations,” Mark N. points out. “But none of them have the longevity, the respect, the following, and the organizing that Scott’s does.”

But where John Mehring grapples to guess what he believes to be Delage’s motives, Delage’s take on the man who took it all away is a blunt and angry verdict: “He’s just mad because he got AIDS in San Francisco, and he’s taking it out on me.”

PICKING A FIGHT

The city nevertheless thought Mehring had a point. Its departments of health, fire, zoning, and housing each believed, in their own way, that they had a regulatory responsibility to close the Warehouse.

Delage was cited for a dozen violations and fined for doing business without a license.

The crackdown culminated in extensive personal losses. He could no longer host parties in the Warehouse, and he wasn’t allowed to renovate it into a private residence either. A glaring orange fire marshal’s notice on the window was a constant insult as the fallow building depreciated in value.

A couple of Delage’s closest friends, including McMurray, called OutFront Minnesota, the state’s umbrella gay rights advocate, for help. Others migrated away amid unflattering rumors that Delage had been jailed the night of the police raid, the Warehouse condemned.

“People didn’t want to get involved because they didn’t want to put their name out there or cause some type of shame to themselves,” McMurray says. “I was constantly trying to tell people if it were San Francisco, they would have been complaining and picking a fight about

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it. They would have made it happen."

Delage resolved to fight back, but a broken hip incurred in the process of renovating another property slowed him.

In January, he taped a piece of poster board over the orange placard that the fire marshal had left on the Warehouse door. Mehring, who had come by the area to see whether anything was happening with the building, was instantly irritated with the cover job. He began to tear it down.

Delage heard rustlings outside and rushed to investigate. Suddenly he and Mehring came face to face, staring at each other through the front door window.

Mehring bolted with the poster in hand, running across the street toward a nearby bus stop. Delage hobbled after him on crutches. He climbed into his car

being the city, cracking down the same way it would on a dance club without a license.

"But like a path to citizenship, maybe we can have a path to licensure?"

MINNEAPOLIS LUMBERS INTO ACTION

When Minneapolis banned all gay bathhouses in 1988, it was the deathbed wish of the beloved city councilman Brian Coyle, who died that same year from complications of AIDS.

This was a different time with different science, and the prohibition had been the brave thing to do. AIDS was ravag-

THE WAREHOUSE WAS A REVIVAL OF THE PRIVATE PLACES GAY MEN BUILT FOR THEMSELVES BEFORE THE AIDS SCARE.

and eventually caught up to Mehring as he attempted to cross the street.

"I'm going to call the police!" Mehring threatened. He says he uttered the words impulsively, unsure what Delage would do.

As Delage kept asking him, "Why?" Mehring walked away without looking back.

"In retrospect, that might have been a good moment to engage with him," Mehring says.

The two men ultimately have a common goal. Though Delage has always maintained that his events were private sex parties improperly interpreted, he has fully embraced the idea of turning it into a legitimate, commercial sex club that is taxed and regulated if it means he could have the Warehouse back.

But he is as furious with Mehring as a gentle giant can be. Mehring also recognizes that there's no chance the two of them could ever work together to bring about the Warehouse's rebirth.

Yet there are others in the middle who do not view the outing of the Warehouse so personally. For them, this could be an opportunity in disguise in the long arc of progress for gay people.

Mark N., who also lived in San Francisco, says he sympathizes with Mehring's obsession with licensing.

"At any rate it was a clean, good facility, but the lack of emergency exits in the basement was indeed an issue," he says. "Noticed that on the first trip. Being from earthquake-prone country, you know, I'm aware of my surroundings that way."

He didn't view the city's crackdown as good or bad, right or wrong. The city was

ing the gay community. There were no treatments.

Coyle's "bathhouse ordinance" characterized HIV and AIDS as incurable, a death sentence visited primarily on high-risk gay men.

"It felt like the angel of death. The grim reaper was walking behind just waiting for me to make a slip," recalls 67-year-old Mike C., a Warehouse patron. "I lost many friends. They died of AIDS. I was pallbearer at their funerals. At first people would get it and they would drop in like six weeks."

A cure was never found, but innovations changed what it meant to live with AIDS. These days, people can live for decades with proper care. AIDS is no longer the exclusive gay male disease it was once billed to be, and medications like Truvada liberated gay men to have sex with peace of mind.

The world has changed enough now, Mike C. believes, that it's time to resurrect the businesses where gay men gathered.

Minneapolis, as it turns out, is far behind the times on this matter. Other cities have revisited their laws and reopened the bathhouses, says Gary Schiff, a former 9th Ward councilman who is running for his old seat this year.

Schiff, who is gay, says he attempted to rewrite the Brian Coyle bathhouse ordinance sometime in the early 2000s, but couldn't convince other council members to expend the political capital.

Meanwhile, there are bathhouses and sex clubs in San Francisco, Chicago, Milwaukee, Houston, and most other cities that purport to be progressive — and

even ones with much more conservative reputations than Minneapolis.

If he is reelected this year, Schiff promises to champion a revocation of the bathhouse ordinance, even if fellow council members require heavy persuasion.

"I would, because it sickens me to hear about the amount of public resources that went into raiding this business, instead of putting those resources into updating our code of ordinances to reflect best practices in 2017," he says. "Why are we spending limited police resources on a weekend evening sending in 15 squad cars? It's just completely backwards."

The bathhouse ordinance, which prohibits businesses catering to "high-risk sexual conduct," does not extend to straight sex establishments. In March, the Minneapolis Health Department conducted a sweep of the Warehouse District's strip clubs and found semen in 11 locations, including Dream Girls, Deja Vu, Spearmint Rhino, and Sex World.

Delage, on hearing the news, found it a bitter irony. The findings were proof, he thought, that it's futile for authorities to meddle in the lives of consenting adults.

The Warehouse raid prompted OutFront Minnesota and the Minnesota AIDS Project to reach out to the city's health department with offers to help rewrite the bathhouse ordinance. All agree that the language is clearly outdated.

"The Warehouse situation, it's interpreted a lot of different ways by different people," says Phil Duran of OutFront Minnesota. "There are some people that look at it as private parties. Other people look at it like it's commercial activity. And at the very least we would certainly acknowledge that there's some gray area. So how do we clarify that? What can the city regulate? And what does the city really have no business regulating?"

City health department staff have begun the long slog of internal research and gathering of community input that foreshadows any change that is recommended to the council.

"Obviously, it's completely up to council as to whether they amend the ordinances. But I think this one makes a lot of sense because it's antiquated," says Dan Huff, the city's director of environmental health. "It's also a clunky ordinance. We look at it as our goal is to protect public health and prevent the spread of sexually transmitted infections, and the ordinance currently is not a tool for that."

As for Hennepin County's health workers, who are passionate about treatment and passive on regulation, they can only hope that Minneapolis will assist their cause.

"This is about progress and making sure we move," says an excited Bucher. "Instead of being illegal or underground, [the Warehouse] can move into a better place, which means it moves into a bet-

ter place for safety and a better place for health."

THE PARTY GOES ON

On a slow Saturday evening in March, Delage is hosting another sex party, the 150th or so since the Warehouse raid. The parties never ended, in fact. They just moved to a second property, a home in a blighted pocket of the city where Delage's renovations have made it the nicest house on the block.

"We stopped having parties at that address because we're being law-abiding citizens. But

it's never stopped. It's never gonna stop," he chuckles. "You know what I mean? There's a need. There's an absolute need."

The new place is much smaller, attracting groups of about 20 men at a time. Many regular patrons shied away after the raid, but have slowly found the house. But this time, Delage is much more guarded about who he admits. Anyone he doesn't recognize better come with a friend he does.

There is music and porn, a coat check and a private bedroom for private things. But most of the toys are locked up in the Warehouse, collecting dust like a museum of eccentricities frozen in time.

The health workers have not been back.

The new space is simply too small.

On this Saturday, most of the patrons are middle-aged men who look as though they've just gotten off work as accountants somewhere buttoned up. There are also younger men in their early 30s, mid-20s, diverse men, reflections of an outside world that is slowly, clearly changing.

"I would absolutely love to bring them back to the Warehouse because I don't want it to end," Delage says. "It's a pure need. It just is. Gay men are just gay men. They like to have anonymous sex here and there or would like to have lots of anonymous sex with lots of partners, and some men are just the opposite. We need the Warehouse." ■

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LUCY HAWTHORNE

BY MECCA BOS

There are ghosts around the Town Talk Diner.

Or at least, there are the phantoms of preconceived notions.

That's bound to happen when an institution has been around as long — and has changed concepts as often — as Town Talk has. The historic East Lake Street diner with the iconic aqua blue sign is now on its sixth owner, after surviving various periods of boom and bust in its 70-year existence.

The original Town Talk was built in 1946, in part as an amenity to workers of the Minneapolis Moline tractor factory, a bustling company employing soldiers returning from the war.

The excellent condition of the building's facade, and that exemplary signage, is in part what saved the structure, landing it on the National Historic Register. The building is a blessing for history buffs and lovers of art

deco (Streamline Moderne Architecture, to be exact) but often a curse for culinary hopefuls wanting to put their own stamp on the space.

In 1978, it became a popular diner, owned and operated by Vicki Brever for around 25 years, an impressive run by any standards. Then in 2002, it shuttered.

But by 2006, Town Talk was up and at it again, reopened by local restaurant talent Tim Niver (now of Mucci's) and two partners. They famously reinvented diner fare with what was then a forward-thinking menu of boozy milkshakes, fancy burgers, and best-in-town cheese curds.

The heyday wouldn't last. Niver and his crew left in 2008, selling to Tor Westgard, their sous chef. He then sold to Theros Restaurant Group, which eventually was embroiled in a \$540,000 embezzlement scheme by a longtime accountant of the ownership group.

Town Talk closed in the wake of the

scandal in 2011, and sat empty for a couple of years, reopening in 2014 as Le Town Talk, a modern French bistro by Emilie Cellai and her husband, Ben Johnson. The Franco-transformation was complete with a playful neon "Le" above the Town Talk Diner signage.

Though they served solid renditions of quiche, crepes, and chocolate mousse, the bistro could not captivate the dining public in the end. Cellai and Johnson chalked the failed venture up to difficulty finding and keeping good help.

Now, as new owners Kacey White and Charles Stotts wade into the storied history of Town Talk Diner, they hope to avoid staffing struggles because, for the most part, they are the staff. Together with just one other chef (Sam Gilman, formerly of the Bachelor Farmer), they run the entire culinary operation. On my visits I counted just one bartender and one server, with Stotts holding down double duty in the

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dining room. No dishwasher, no host, no bus persons.

The husband-and-wife chef team moved to the Twin Cities from Arizona. Stotts is a native Minnesotan and always knew he wanted to return to his hometown. Though he was away for 17 years, he says, "I never stopped being homesick."

The duo worked around Arizona in high-end kitchens, met in one, and Stotts, knowing he'd return to Minnesota to make his own restaurant, knew it was his lucky day when he met a woman who wanted to do the very same thing.

They heard through the grapevine that Cellai and Johnson were looking for some good help in their restaurant. Stotts and

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UBER EATS



LUCY HAWTHORNE

White weren't looking to work in a kitchen so much as run one themselves, but they met up with Cellai and Johnson anyway. Before long it was clear that the newest iteration of the Town Talk was going to be theirs. They got the keys, and opened late last summer.

"And that's when things really got interesting," says Stotts.

Stotts and White say they are constantly battling the shadows of those other restaurants of the same name, with would-be diners not realizing that the place with the big blue sign has in fact changed hands and concepts yet again.

Today's Town Talk largely defies genre; it's a place where two very determined cooks are cooking, and what they're cooking is very, very good. It's a sort of fine-dining place for a new generation, where the chefs bust their own suds and wear cargo shorts beneath their aprons while serving delicate handmade potato gnocchi and aged grass-fed Wagyu ribeye steaks.

Stotts and White try not to describe what they're doing as "farm to table" and "farm to fork," terms so overly hyped and co-opted they've become hollow, silly, and practically meaningless.

"We've tried to never use those phrases," says White. But what else can they say? They're stubbornly committed to buying what's fresh today from farmers, then cooking it. Apply whatever term you think fits best.

Or just go and taste for yourself. A starter could be gnocchi, tender as clouds, with rich sage-tinted brown butter, chive, and Parmesan for a classic, perfectly rendered dish. Or it could be a cube of golden seared pork belly, diamond-scored and beading up with fat and sticky balsamic gastrique, served over a simple tangle of peppery arugula and pickley house kraut.

It could also just as easily be a beef and black bean soup with no solace for tender

Minnesota palates. This stuff is grab-your-water-glass spicy. A shaved prosciutto salad was a colorful sphere of tender ham with alternating, undulating leaves of pink watermelon radish, dehydrated beets and carrots folded in like flower petals. Toasted hazelnut and shaved Parmesan hiding beneath gave it crunch and depth.

This isn't a trendy small-plates restaurant. The offerings are limited to about a dozen menu items nightly, none of them "safe" from rotation or elimination. A recent pan-roasted chicken breast with parsnips, beautiful little al dente turnips, oyster mushrooms, and chicken jus made a fine-dining affair of the typical chicken breast, with impeccable seasoning and expert balance.

A couple of dishes didn't quite stack up to the otherwise excellent fare, including a drab attempt at vegetarian cabbage holishkes stuffed with dry mushroom and ricotta, and a Halibut that suffered from too many salt notes beneath both bacon and a white wine caper sauce.

But if I were east of the Uptown/downtown Minneapolis restaurant tangle, and not yet in St. Paul, this is where I'd head for an unexpected thrill. The classic architecture never ceases to wow, and the current state of the kitchen puts the place smack in hidden-gem territory. Once the sophistication comes sailing out of the kitchen pass, it's tough not to feel inspired. And, despite the skeleton crew, the service was still expert and timely.

One personal plea is to do away with the unfortunate '80s playlist. It's impossible to take yourself seriously tucking into a \$28 steak while listening to "Pour Some Sugar on Me" by Def Leppard.

Restaurant perfection is difficult to come by, and even when achieved, it's a precarious perch. But follow the grit and the determination, and you might just get a flash of it at Town Talk, like a ghost in the night. **EW**

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THE MAINROOM

WEDNESDAY, MAY 3



FRIDAY, MAY 5



SATURDAY, MAY 6



FRIDAY, MAY 12



WEDNESDAY, MAY 17



FRIDAY, MAY 19



SATURDAY, MAY 20



SUNDAY, MAY 21



TUESDAY, MAY 23



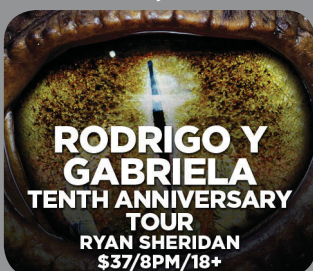
FRIDAY, MAY 26



THURSDAY, JUNE 1



FRIDAY, JUNE 2



SATURDAY, JUNE 3



FRIDAY, JUNE 9



SATURDAY, JUNE 10



THURSDAY, JUNE 15



SATURDAY, JUNE 24



THURSDAY, JUNE 29



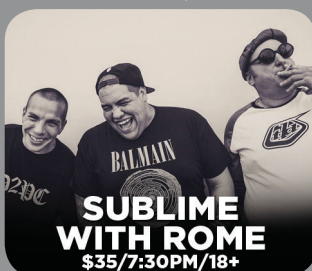
MONDAY, JULY 3



SATURDAY, JULY 8



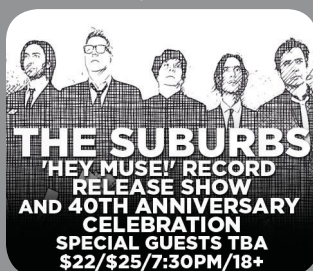
WEDNESDAY, JULY 19



FRIDAY, JULY 21



FRIDAY, AUGUST 4



SUNDAY, AUGUST 6



THURSDAY, AUGUST 10



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8/22 SIMPLE PLAN 'NO PADS, NO HELMETS.....JUST BALLS' 15TH ANNIVERSARY TOUR w/ SET IT OFF, PATENT PENDING 18+
9/13 X 40TH ANNIVERSARY TOUR FEATURING ALL ORIGINAL MEMBERS (EXENE/JOHN/BILLY/DJ) 18+
9/21 THE AFGHAN WHIGS w/ HAR MAR SUPERSTAR 18+
9/29 JUDAH & THE LION - GOING TO MARS TOUR 18+
10/01 FUTURE ISLANDS 18+
10/20 RON POPE w/ AGES AND AGES, THE HEART OF 18+
10/23 THE LANY TOUR: PART 2 ALL AGES
10/26 HAMILTON LEITHAUSER w/ COURTNEY MARIE ANDREWS 18+
12/01 MOGWAI 18+

7TH ST ENTRY

- 5/04 ACID MOTHERS TEMPLE w/ BABYLON 18+
5/05 OVERCOATS w/ YOKE LORE 18+
5/06 MALCOLM LONDON w/ MINA MOORE, TASHA 18+
5/07 MATTHEW LOGAN VASQUEZ OF DELTA SPIRIT w/ DAVID RAMIREZ 18+
5/08 FROTH w/ THE COAX 18+
5/09 PILE w/ GNARWHAL, DOUBLE GRAVE 18+
5/10 LEIF VOLLEBEKK 18+
5/11 SKATING POLLY w/ KITTEN FOREVER, TONY PEACHKA 18+
5/12 CHARLY BLISS w/ STRANGE RELATIONS, SEE THROUGH DRESSES 18+
5/13 CIRCUS OF THE WEST RECORD RELEASE SHOW w/ THE PERSON & THE PEOPLE 18+
5/14 KIKAGAKU MOYO w/ DIIE, GOOD DOOM 18+
5/15 HELLO PSYCHALEPPO w/ CELICA, AMIT SNIR, NAUGHTY WOOD 18+
5/16 BALANCE AND COMPOSURE w/ FROM INDIAN LAKES, QUEEN OF JEANS 18+
5/17 MILES MOSLEY + THE WEST COAST GET DOWN w/ MCNASTY BRASS BAND 18+

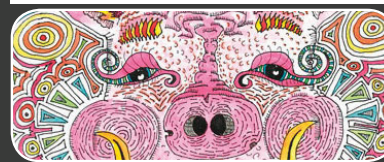
TURF CLUB

- 5/03 KINKY FRIEDMAN - THE RESURRECTED TOUR w/ BRIAN MOLNAR 21+
5/04 FRANKIE LEE AND FRIENDS, SAM CASSIDY, THE PERSON & THE PEOPLE - GARDENS KILL CANCER w/ DAVE PIRNER & KRAIG JOHNSON IN THE CLOWN LOUNGE 21+
5/05 TROUT STEAK REVIVAL AND THE BROTHERS COMATOSE w/ SHOSHONE GEORGE 21+
5/06 DERBY DAY PARTY AT THE TURF CLUB (NO COVER/2PM) 21+
5/09 THE BLASTERS w/ THE DELTA BOMBERS 21+
5/10 THE WILD REEDS w/ BLANK RANGE, SUPERIOR SIREN 21+
5/11 NICK JORDAN, K.RAYDIO, 26 BATSI, RADIOCHURCH 21+
5/13 KIND COUNTRY EP RELEASE PARTY w/ GINSTRINGS, GRASS FED MULE, THE STEELHEAD STRINGERS 21+
5/14 NICK THUNE - PROUD OF MYSELF TOUR w/ EMILY HELLER 21+
5/15 WHITEHORSE 21+
5/16 DIRTY BOURBON RIVER SHOW 21+
5/17 SLEEP STUDY AND ANTHONY RUPTAK w/ KYLE LUTZ, SABYRE RAE 21+
5/18 THE SUITCASE JUNKET w/ DEL BARBER, JILLIAN RAE 21+
5/19 ERIK KOSKINEN w/ AMBASSADORS OF CULTURE (HOLLY MUÑOZ, REESE KLING, JIM ANTON, ZACH BROSE, KYLE BURBEY) 21+
5/20 THE FAMILY CREST w/ TREVOR SENSOR 21+
5/24 UADA, WITCHDEN, PESTIFERE, AND BLACKTHORNE 21+
5/25 ERIC MAYSON w/ DANCEBUMS, HIPONYMOUS 21+
5/26 FATHOM LANE 'ASILOMAR' ALBUM RELEASE SHOW w/ TABAH, MONICA LAPLANTE 21+

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



THURSDAY, MAY 4
MEAT PUPPETS and
mike watt + the jom & terry show
w/ PORCUPINE
at THE CABOOZE
\$17/\$20/7PM/18+



TUESDAY, MAY 9
89.3 The Current and City Pages present
THE JESUS AND MARY CHAIN
w/ THE COBBES
at PALACE THEATRE
GA FLOOR & GA BALCONY: \$30/\$35 DOS
RESERVED LOGE: \$45/\$50 DOS/7PM/18+



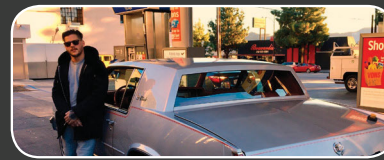
TUESDAY, MAY 9
LEWIS WATSON
w/ THE PRAMS
at TRIPLE ROCK
\$14/6PM/ALL AGES



TUESDAY, MAY 16
93X presents
FLOGGING MOLLY
w/ DYLAN WALSH
at PALACE THEATRE
\$38 (INCLUDES ALBUM DOWNLOAD)/7PM/18+



SATURDAY, MAY 20
JMSN
w/ QUIÑ, ALCORDO
at TRIPLE ROCK
\$13/\$15/8PM/18+



WEDNESDAY, MAY 24
WAVVES
w/ KINO KIMINO
at TRIPLE ROCK
\$20/7PM/18+



FRIDAY, MAY 26
Radio K presents
Ho99o9
at TRIPLE ROCK
\$10/\$12/8PM/18+



FRIDAY, JUNE 2
Cities 97 presents
ZZ WARD
at FINE LINE
\$25/\$40 RESERVED BALCONY/8PM/18+




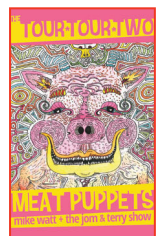
SUNDAY, JUNE 4
COM TRUISE AND CLARK
at FINE LINE
\$16/\$30 RESERVED BALCONY/7PM/18+

- 6/09 CLOUD CULT at Northrop
6/10 OLD CROW MEDICINE SHOW PERFORMING 'BLONDE ON BLONDE' at Palace Theatre
6/12 TUXEDO at Fine Line
6/14 JAMESTOWN REVIVAL w/ COLTER WALL at Fine Line
6/17 AT THE DRIVE IN w/ LE BUTCHERETTES at Palace Theatre
6/17 SLOW DANCER w/ SOCCER MOMMY at Icehouse
6/23 FREDDIE GIBBS "YOU ONLY LIVE 2WICE TOUR" at Fine Line
6/26 STRFKR w/ REPTALIENS at Fine Line
7/01 DIRTY HEADS AND SOJA w/ THE GREEN, RDGLDGRN at Cabooze Outdoor Plaza

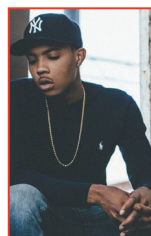
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W/ SKNY, SWEETZ PEA, & TIHHHHP
MAY 5



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MAY 6



JELLYROLL
W/ SPECIAL GUEST TBA
MAY 10



CITY 2 THE REZ
ARTIST SHOWCASE BY MCC & REZ RAP RECORDS
MAY 11



CABOOZE & FIRST FLEET PRESENT
THE LACS!
AMERICAN REBELUTION TOUR
MAY 12



CABOOZE & LN PRESENT
RAE LYNN
RAVE TOUR
MAY 13



COWBOY MOUTH!
W/ SPECIAL GUEST TBA
JULY 23

UPCOMING

5/16 CABOOZE & LN PRESENT **Ab-Soul**
5/17 LEOPRESENTS.COM **Boondox THE MURDER TOUR** W/ BLAZE YA DEAD HOMIE
5/18 **Willy ARQ** A NIGHT OF HIP HOP W/ SPECIAL GUESTS TBA
5/21 CABOOZE & 513 PRESENT **The Birthday Massacre** W/ ARMY OF THE UNIVERSE & MORE!
6/4 CABOOZE & 513 PRESENT **Morbid Angel** W/ SUFFOCATION, REVOCATION & MORE!
6/6 CABOOZE & FIRST FLEET PRESENT **24Hrs 'NIGHTSHIFT TOUR'**
6/23 CABOOZE & LN PRESENT **Aaron Watson**
7/1 CABOOZE, FIRST AVE, & ROSE PRESENT **Dirty Heads**
W/ SOJA & SPECIAL GUEST: THE GREEN RDGLDGRN PLAZA SHOW!
7/15-16 CABOOZE & RIDEMN PRESENT **X Games - Ride Block Party!** PLAZA SHOW!
W/ LIVE STUNTS, MUSIC, VENDORS & MORE!
8/3 **Cody Johnson** W/ HITCHVILLE
8/5 CABOOZE & MID AMERICA PRESENT **Guitar Legend Dick Dale**
8/18 CABOOZE, FIRST AVE, & ROSE PRESENT **Michael Franti & Spearhead** PLAZA SHOW!
LOVE OUT LOUD TOUR W/ SATSANG
8/19 FAT TIRE PRESENTS **Tour De Fat** feat. THE RECORD COMPANY PLAZA SHOW!

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A LIST

SATURDAY Kentucky Derby parties **P. 27**

SUNDAY MayDay parades through Powderhorn **P. 29**

TUESDAY Liquid Music goes to Iceland **P. 29**

WEDNESDAY 5.3

BOOKS

CYN COLLINS

ELECTRIC FETUS

Music journalist Cyn Collins takes an inside look at the golden years of Minneapolis punk and indie rock with a new book filled with interviews with local legends. *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984* offers a wealth of stories from musicians, producers, managers, journalists, and fans. There's mention of venues of yore like Jay's Longhorn and record stores like Oar Folkjokeopus. Recollections traverse the scene, taking the reader back to a time when bands like the Suicide Commandos, the Hypstrz, Curtiss A, Flamingo, the Suburbs, Hüsker Dü, and the Replacements were shaping the sound of the Twin Cities. Collins will give a reading, answer questions, and sign copies of her work at Wednesday's event, which will also include a performance by Flamingo. 6:30 to 9 p.m. Free. 2000 Fourth Ave. S., Minneapolis; 612-870-9300. —**SHEILA REGAN**

COMEDY

MIKE E. WINFIELD

ACME COMEDY CO.

Comedian Mike E. Winfield is expanding his artistic horizons. "I just shot a movie with rapper DMX and Keke Palmer," he reports. "My role in the movie is a straight-up gangster. It's not silly stuff, it's a real movie that has tears and emotions. It was fun." After seeing a test screening, Winfield was even more pleased with his performance. "I like how I came across in the film," he says. "As much as I love comedy, I love that I'm performing in a drama. It legitimizes me in the acting world." On the comedy front, Winfield is about to shoot his first hour-long special. "People need to know me on the hour scale of comedy," he insists. "A lot of people know me from five minutes here and five minutes there, but they don't know the hour that I do, and that's what tells my story." Years ago, Winfield told City Pages that he was reluctant to do an hour, fearing he would look back on it in a



ST. PAUL SLIM, UNIFIED COMMUNITY ACTION

few years and think it was terrible. "I feel ready," he states. "I'll keep growing, of course, but I like where I am right now." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 5.4

COMEDY

STEVE BYRNE

RICK BRONSON'S HOUSE OF COMEDY

Comedian Steve Byrne is a little subdued as he talks to City Pages. "I'm recovering from last night," he says with a slight laugh. "I was here at the Wild West Comedy Festival in Nashville, and I did the Goddamn Comedy Jam where a comedian goes out and does standup and then sings a song." Byrne sang the Killers' "Mr. Brightside." His latest hour, *Tell the Damn Joke*, premiered on Showtime last month. He'd been building the hour since his TBS sitcom *Sullivan & Son* was canceled in 2014. "It took me two and a half years from pen to paper to the director saying 'cut,'" he says. "Now I'm writing another scripted show, working on a feature, and I'm also working on a documentary on

the Amazing Johnathan." The latter is a headlining comic/magician. "He was given a terminal diagnosis with a heart condition, and was given less than a year to live. That was three and a half years ago." Tired of waiting for the end, Johnathan got back onstage, and Byrne's documentary captures that journey. 18+; 21+ later shows. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. \$17.50-\$24. 18+; 21+ later shows. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday —P.F. WILSON**

ART/PARTY

FUTURE: MADE HERE

AC HOTEL BY MARRIOTT
MINNEAPOLIS DOWNTOWN

With the changing of the seasons comes a new Made Here collection. The eighth iteration of the series will again turn unoccupied storefronts, asphalt lots, and building walls into makeshift galleries. Downtown visitors will have a lot to check out as they stroll the area, with 42 window displays by 40-plus Minnesota artists and 120 students. They'll be exploring the theme of "future." Pieces include an installation by Asia Ward that plays

with holographic material and sunlight, a gorgeous mandala by Neal Peterson inspired by the streets of Minneapolis, and some truly trippy mirror works by Erik Farseth. The opening reception at the AC Hotel will offer walking tours led by Made Here mastermind Joan Vorderbruggen at 6 and 7 p.m., street performers, sidewalk activities, and tunes from DJ Mad Mardigan. 5 to 8 p.m. Free. 401 Hennepin Ave., Minneapolis; 612-338-0700. **Through August 30 —JESSICA ARMBRUSTER**

FRIDAY 5.5

THEATER

LITTLE WARS

MIXED BLOOD THEATRE

Though recent years have seen a promising increase in diversity onstage, the sad fact remains that female performers face a precipitous drop in opportunities as they grow older, even those with exceptional skills honed over long and illustrious careers. Rather than accepting this status quo, PRIME Productions has launched with the express goal of fostering stage

CONTINUED ON PAGE 26 ►



Spring Fresh COMEDY

MAY 4-6 JOHN BUSH

MAY 11-13 JOHN EVANS

MAY 16 MARK MACK

MAY 17 CHAD DANIELS

MAY 18 MO ALEXANDER

MAY 19 JOE COCOZZELLO

MAY 20 TODD GLASS
at Hopkins Center for the Arts

MAY 21 OPEN MIC
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A-LIST



Beth Gill dances on sidewalks and more.

COURTESY OF WALKER ART CENTER

CONTINUED FROM FRIDAY ►

involvement for women over 50, and developing roles that reflect issues relatable to older audiences. As evidenced by the company's inaugural show, the regional premiere of playwright Steven Carl McCasland's *Little Wars*, PRIME doesn't intend to let the seriousness of its mission stand in the way of some boisterous irreverence. Set in the French mountains during WWII, the work features inimitable female authors Lillian Hellman, Dorothy Parker, Gertrude Stein, Alice B. Toklas, Agatha Christie, and Muriel Gardiner as they gather for a dinner party. Quick-witted banter grows increasingly confessional as the festivities continue. For tickets and more info, visit www.primeprods.org. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays; 7 p.m. Sunday, May 7. \$25. 1501 Fourth St. S., Minneapolis; 612-338-6131. **Through May 21 —BRAD RICHASON**

FESTIVAL

WIZARD WORLD COMIC CON 2017

MINNEAPOLIS CONVENTION CENTER

This weekend, folks from Minnesota and beyond will convene at the Wizard World Comic Con for three days of cosplay, celebrity meet-and-greets, artist sales, yoga sessions, and mini parties. This year's star lineup includes a *Dr. Who* reunion of sorts with Peter Capaldi and Jenna Coleman, *Star Trek's* Nichelle Nichols, former Incredible Hulk Lou Ferrigno, Monkees Peter Tork and Micky Dolenz, and *Buffy* alumnae Charisma Carpenter, Nicholas Brendon, and James Marsters. Oh yeah, and be on the lookout for Charlie Sheen. He'll be around, too. Saturday night's costume contest is a great event for people-watching, and the many workshops — such as cosplay

on a budget, drawing lessons, and wigs 101 — make for fun times between standing in line. Plan your days carefully; there's a lot to see and do. For tickets and more info, visit wizardworld.com/comiccon/minneapolis. 5 to 10 p.m. Friday; 10 a.m. to 7 p.m. Saturday; 10 a.m. to 4 p.m. Sunday. \$39.95-\$49.95; \$79.95 three-day pass. 1301 Second Ave. S., Minneapolis; 612-335-6000. **Through Sunday —JESSICA ARMBRUSTER**

DANCE

BETH GILL: BRAND NEW SIDEWALK

WALKER ART CENTER

Beth Gill uses a limited movement palette to conjure up dances that are spare, complex, and formal in the best sense. It's a real palate-cleanser in this era of physically aggressive, gymnastic choreography. Like a many-faceted crystal, Gill's dances are full of angles and light that keep shifting, creating a kind of restless clarity. For *Brand New Sidewalk*, Gill teams up with composer Jon Moniaci and lighting designer Thomas Dunn to create an evocative new piece for four dancers exploring themes of alienation, erasure, and power — concepts currently all too familiar to us and the rest of the world. 8 p.m. Friday and Saturday. \$22. 725 Vineland Place, Minneapolis; 612-375-7600. **Through Saturday —LINDA SHAPIRO**

DANCE

RHYTHMIC CIRCUS: FEET DON'T FAIL ME NOW

O'SHAUGHNESSY AUDITORIUM

The artful and wholly entertaining hoofers of Rhythmic Circus — Nick Bowman, Galen Higgins, Ricci Milan, and Kaleena Miller — are back. After touring the world with their funkadelic show,



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Northern Grade comes to St. Paul for the weekend.

COURTESY OF NORTHERN GRADE

with live musicians in tow (including guitarist Alex Rossi, beatboxer Aaron Heaton, and drummer Patrick Nelson), they're bringing their percussive exuberance to the O'Shaughnessy. Winner of multiple awards, the all-ages, wildly effusive show celebrates the power of tap dance with crazy outfits and charismatic performances. 7:30 p.m. \$18-\$38. 2004 Randolph Ave., St. Paul; 651-690-6700. —**CAMILLE LEFEVRE**

SATURDAY 5.6

PARTY/SPORTS

3RD ANNUAL KENTUCKY DERBATANTE

BETTY DANGER'S COUNTRY CLUB

Betty Danger's is proof that kitsch knows no bounds. This Saturday, the pastel and hot pink country club is throwing its own Kentucky Derby party, inviting revelers to celebrate in its playfully twisted fashion. There will be a hat contest, bouncy horse races, a petting zoo, a photo booth, and all kinds of themed cocktails. Tickets include a mint julep, which should lead to round after round of croquet, polo, and mini-golf. The northeast Minneapolis hot spot will also offer a full menu and — who can forget — a Ferris wheel. Post time is approximately 5:34 p.m., and the shindig goes into the evening with a dance party led by DJ Strangelove. For tickets and more info, visit kentuckyderbatante.brownpapertickets.com. 2:30 to 10 p.m. \$18.95. 2501 Marshall St. NE, Minneapolis; 612-315-4997. —**LOREN GREEN**

FASHION

NORTHERN GRADE SPRING MARKETPLACE

RED RIVER KITCHEN AT CITY HOUSE

Each year, Northern Grade visits the Twin Cities to offer a variety of items not typically found in stores. The ever-popular event, which takes place over two days this year, will be moving to St. Paul's

Red River Kitchen at City House space. Shop for Mother's or Father's Day, buy stuff for spring cleaning, or pick up gifts for friends. There will be plenty to check out, including delicious-smelling candles, handmade soaps, leather items for men and women, and clothing. Brands at the event are all American-made, and include Winsome, Mill City Fineries, Urban Undercover, and Leather Works MN. For a complete list, visit www.northerngrade.com. 11 a.m. to 7 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. Free. 258 Mill St., St. Paul. **Through Sunday** —**JESSICA ARMBRUSTER**

BEER

FULTON GRAN FONDO 2017

FULTON BREWERY

Over the past few years, the Twin Cities beer scene has grown astronomically. Yet, somehow, local waistlines seem to be holding steady. How so? One potential reason could be our thriving bike scene, which offers a variety of happenings throughout the year. The Fulton Gran Fondo, a 50- or 100-mile ride that takes cyclists through the city, is one such ride with the promise of beer at the finish line. While the epic Fondo is considered a local rite of spring, so is the block party that follows. In the afternoon, the sweaty bike shorts are replaced by sweaty revelry. Fulton goes all out, with live tunes from a lineup featuring rap artist Dem Atlas, garage-rocker Monica LaPlante, and the kid-friendly Koo Koo Kanga Roo. There will be plenty of Fulton beers on tap, including a brand-new summer beer release and the High Plains Grifter Beer Cocktail by Bittercube. Red Table Meats, Get Sauced Food Truck, Natedogs, Nice Cream, Lowry Hill Meats, and others will be serving up treats as well. The bike ride requires a signup and paid ticket, but the afterparty after is free to the public and open to all ages. For more info, visit www.fultongranfondo.com. 1 to 9 p.m. Free; \$1 for wristband to

CONTINUED ON PAGE 28 ►



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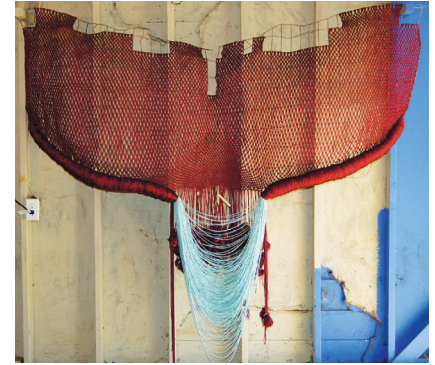
Steve Kempers, MD
Minnesota Clinical Study Center
7205 University Avenue NE
Fridley, MN 55432

A-LIST

ART/FESTIVAL COPA ART CRAWL

VARIOUS LOCATIONS

May Day weekend is going to be a busy one for the Powderhorn neighborhood. It's teaming up with the Corcoran neighborhood for one mega-weekend of activities. The COPA (Cocorcan and Powderhorn Artists) Art Crawl will take place on Saturday, the same day that the Midtown Farmers Market kicks off its 15th anniversary season. During the event, studios, galleries, and artists' homes will open up for a self-guided tour of the area. Expect to see a variety of casual receptions, art openings, sales, demonstrations, and more showcasing what the two neighborhoods have to offer. Maps and guides are available at copa-artcrawl.com. The colorful and ever-popular MayDay Parade and Festival will be celebrated the following day at Powderhorn Park. 10 a.m. to 5 p.m. Free. Corcoran Park Neighborhood Center, 3332 20th Ave. S., Minneapolis; 612-370-4919. —JESSICA ARMBRUSTER



CHRIS SUTTON

CONTINUED FROM SATURDAY ►

drink (bring cash). 2540 Second St. NE, Minneapolis. —LOREN GREEN

FILM OVARIAN PSYCOS

CTUL

Ovarian Psychos, a new documentary featuring a group of women and gender-nonconforming bicyclists from Los Angeles' east side, hits Minneapolis this weekend. The film follows the members of the Ovarian Psychos — who are mostly of Latin American descent and from other communities of color — as they overcome personal obstacles and fight against injustice, racism, and violence. Directed and produced by Joanna Sokolowski and Kate Trumbull-LaValle, the film premiered last year at SXSW, and recently aired on PBS. This screening, with a discussion afterward, will be hosted by CTUL, an immigrant workers' rights group, and will serve as a fundraiser for Ovarian Psychos and the local Grease Rag Bike Wrench, an organization that supports women, transgender, and femme cyclists. 6 p.m. \$20 suggested donation (cash only; no one turned away for lack of funds). 3715 Chicago Ave., Minneapolis; 612-332-0663. —SHEILA REGAN

FESTIVAL CINCO DE MAYO WEST SIDE ST. PAUL CELEBRATION

WEST SIDE ST. PAUL

This Saturday, head over to the West Side for a Cinco de Mayo-themed day of entertainment, delicious eats, and family activities. The parade kicks things

off in the morning with a 10 a.m. march along Cesar Chavez from Wabasha to Ada. After that, the beer garden opens, and three stages of fun start up. The lowrider car, truck, and bike show is a must-see happening, as entrants will park their flashy wheels for all to gawk at. Past vehicles have included flourishes like red velvet car seats, Buicks that can bounce high off the ground, and bikes with pimped out handle bars. If you like things spicy, sign up for the jalapeno eating contest and see if you can take the heat. Food trucks, traditional music, and children's activities round out the day. If you'd like to keep the party going all weekend, on Sunday stop by East Lake Street between 27th and 29th Avenues, where there will be food, dance, kids' activities, and more for free from noon to 8 p.m. For more info, visit cincodemayosaintpaul.com. 9 a.m. to 6 p.m. Free. 176 Cesar Chavez St., St. Paul; 651-223-7403. —JESSICA ARMBRUSTER

PERFORMANCE LA BOHÈME

ORDWAY CENTER FOR THE PERFORMING ARTS

In Giacomo Puccini's *La Bohème*, the central romance between aspiring poet Rodolfo and ailing seamstress Mimì offers a sweeping love story with a cathartic dose of mortal fragility. Though the impoverished artists who populate the work would have been called bohemians, contemporary audiences will recognize these personalities in every young person doggedly resisting the comforts of a nine-to-five lifestyle for an artistic calling. The potent pairing of relatable yearnings with Puccini's lofty

score has established *La Bohème* as one of the most widely accessible operas of modern times. This latest Michael Christie-conducted presentation for the Minnesota Opera features a world-caliber cast of alternating leads. Sopranos Nicole Cabell and Miriam Khalil will take on the tragic part of Mimi, while tenors Scott Quinn and Adam Luther will trade off as her love-struck paramour, Rodolfo. St. Paul native William Lee Bryan will alternate with Edward Parks in the baritone part of devoted friend Marcello, while Minnesota-born singer Alexandra Razskazof switches up with first-year resident artist Mary Evelyn Hangley as the flirtatious Musetta. 7:30 p.m. Thursdays and Saturdays, plus Tuesday, May 16, and Friday, May 19; 2 p.m. Sundays. \$25-\$200. 345 Washington St., St. Paul; 651-224-4222.

Through May 21 —BRAD RICHASON

SUNDAY 5.7

FESTIVAL

MAYDAY PARADE AND FESTIVAL

POWDERHORN PARK

Now in its 43rd year, the MayDay Parade and Festival is one of the most riotous signs of spring. Revelers both young and

old will march down Bloomington from 25th to 34th Streets. As they make their way, you'll be able to spot crust-punk rockers on stilts, children dressed as fairies, giant puppets that take whole crews to maneuver, and friendly hipsters riding steampunk floats made of metal. There will be hippies, families, artists, and neighbors sharing in the joys of the spectacle and (hopefully) great weather. Festivities will then take over Powderhorn Park, where the Tree of Life Ceremony will usher in the new season. The party will also include food vendors, live music, theater, and info from local organizations. For details, visit hobt.org/mayday/parade. Noon to dusk. Free. 3400 15th Ave. S., Minneapolis. —JESSICA ARMBRUSTER

TUESDAY 5.9

MUSIC/PARTY

ICELAND'S BEDROOM COMMUNITY & FRIENDS

AMERICAN SWEDISH INSTITUTE

If you haven't been to Iceland yet, this sonic sensation will take you there. If you've been lucky enough to visit, you'll be transported back to the rugged landscape, hot pools, and rigorous aesthetic that imbue the country with



MayDay Parade marches to its own drum.

MAX HAYNES

its perennial appeal. The Saint Paul Chamber Orchestra's Liquid Music series and the American Swedish Institute are collaborating on a musical event more sound than melody, as a number of Nordic aural artists will send listeners into worlds unseen at the Turnblad Mansion. It's outside, and yes, with cocktails. Swedish vocalist Mariam Wallentin wasn't granted a visa, so Channy Leaneagh from Polica is stepping in. Valgeir Sigurðsson,

Jodie Landau, Sam Amidon, Daniel Bjarnason, and Finnish violinist Pekka Kuusisto are still on board. The evening will also include guided gallery conversations and the Sisuv Traveling Sauna. Tickets and more info can be found at www.liquidmusicseries.org/bedroomcommunity. 6 p.m. \$25; \$20 for Liquid Music subscribers and ASI members. 2600 Park Ave. S., Minneapolis; 612-871-4907. —CAMILLE LEFEVRE



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The five best films coming to Netflix this month



ION PACK

May in Minnesota could mean slugging beers on a sunny patio or hiding inside with the heat on full blast. Should the latter come to pass, curl up on the couch with your remote in hand: Here are five movies coming to Netflix in May.

If you've been sleeping on comedian Mike Birbiglia's understated directorial efforts, here's your low-stakes means of fixing that.

Don't Think Twice tells the bittersweet story of New York improv troupe The Commune, a tight-knit group of friends whose bonds are stretched thin when a *Saturday Night Live* analog plucks one of the members from obscurity.

With Keegan-Michael Key, Gillian Jacobs, and Kate Micucci on the bill, you get some solid yuks, but the movie's success lies more in the sad illumination of the improv experience than in any punchline. It's Birbiglia's knack for telling believable stories about

At some point it became cool to rag on Robert Zemeckis' unlikely tale of a boy from Alabama stumbling through the most pivotal events of the 20th century. Perhaps *Forrest Gump* is simply a victim of its own pervasiveness in American culture.

Truth be told, the movie holds up pretty well despite the naysaying of its detractors. Sure, it's a little '90s-y and yeah, it birthed a terrible chain restaurant into the world (yes, that's the origin of Bubba Gump Shrimp Co.), but throw it on the TV and you'll probably enjoy it more than you'd care to admit.

Bonus tie-in: The film's Netflix arrival coincides with the present tale of Liverpoolian Rob Pope, who is currently running a la Gump across the country and back to raise money for the World Wildlife Fund and Peace Direct.

While *The Place Beyond the Pines* found itself

on many a critic's year-end list, the movie didn't quite blow up at the box office—and that was a pretty big surprise given the semi-recent star turn by Bradley Cooper and the unrelenting hotness of Ryan Gosling.

Regardless, this story of a motorcycle bandit and the cop who pursues him (Gosling and Cooper respectively) deserves to be seen. The lead performances are on point, and director/co-writer Derek Cianfrance's addition of a quasi-discrete third act almost makes this two movies in one.

With Brad Pitt's Lt. Aldo Raine as his character conduit, director Quentin Tarantino gleefully declares at movie's end, "I think this might just be my masterpiece."

And sure enough, the more times you watch *Inglourious Basterds* over the years, the more difficult it is to make an argument against the weirdo auteur. QT's twist on *The Dirty Dozen* offers a story that's hard not to love: a ragtag group of Jewish-American soldiers killing Nazis. But it's the execution that sets *Basterds* apart: eye candy not

often matched; an immaculate, star-making performance from Christoph Waltz; and two lengthy multilingual scenes—the opening and the bar clip—worthy of dedicated screenwriting masterclasses.

If it's not his best movie, *Inglorious Basterds* is certainly Tarantino's most ambitious.

The only new release on the list is the Netflix-produced *War Machine*, which looks promising despite the overabundance of Brad Pitt soldier movies and what appears to be a portrayal very similar to his aforementioned Aldo Raine character.

In this black comedy, Pitt plays a U.S. general tasked with ending the war in Afghanistan.

The film is based on the Michael Hastings book *The Operators*, and fictionalizes Gen. Stanley McChrystal, who famously lost his job after some choice words about members of the Obama administration made their way into Hastings' Rolling Stone article, "The Runaway General." **CP**

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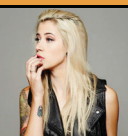


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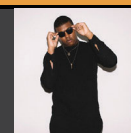
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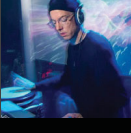
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OSKI & BLAIZE - 5/25

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BAR FLY



MORE UP COMING SHOWS

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- 5/27 RIGGI & PIROS
- 5/27 FLOR
- 6/01 YAKZ
- 6/02 DION TIMMER w/SPACE RACE
- 6/03 SAID THE SKY
- 6/08 OZZIE
- 6/09 HELICOPTER SHOWDOWN, MANTIS, BOMMER
- 6/10 KILL THE NOISE
- 6/11 MOONCHILD
- 7/14 CARAVAN PALACE
- 10/19 MILKY CHANCE

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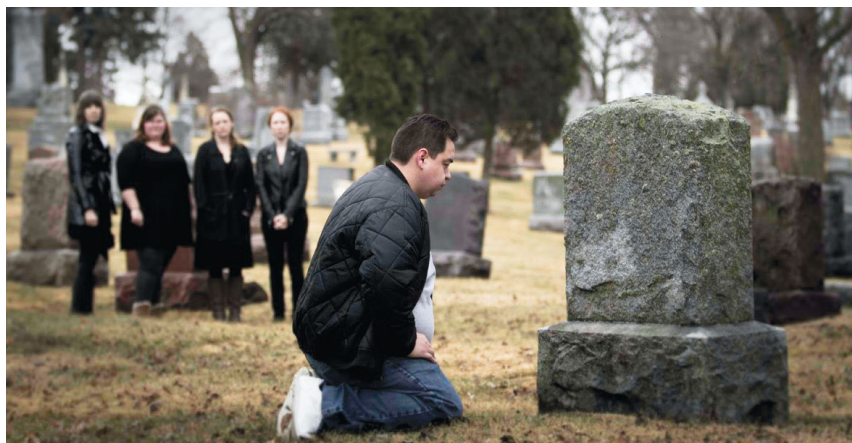
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THE BURDEN OF FREEDOM

Two parolees take the dark road to redemption



MATHIEU LINDQUIST

BY JAY GABLER

In a program note, *Redemption* director Mitchell Frazier acknowledges the widely noted excesses of America's justice system, which incarcerates offenders in extraordinarily high numbers. "What gets less attention," Frazier writes, "is that the vast majority of offenders will one day be released." Josh Cragun's new *Nimbus* play takes a clear-eyed look at the fictional, but representative, experiences of two Minneapolis parolees.

Shawn (Ernest Briggs) and Sandra (Dana Lee Thompson), both approaching middle age, are released at about the same time. Shawn has served 14 years for accidentally killing a clerk during a robbery, while Sandra's done time for her role in the death — also accidental, yet also preventable — of her own young son.

Though Sandra and Shawn never meet, their lives are linked because Sandra's college-age daughter Dee (Ashe Jaafaru) works at a flower shop owned by Beth (Julie Phillips), the widow of Shawn's victim. Together, Beth and Dee grapple with the emotions stirred by the prisoners' releases. Calli Kunz plays an empathetic parole officer straining to help her clients navigate a system that seems rigged against them.

In creating *Redemption*, Cragun, Frazier, and the company extensively researched the criminal justice system. The result is a complex story that illuminates the challenges of reassembling lives wrecked by deadly violence, while also examining the choices and circumstances leading up to those tragic gunshots.

REDEMPTION

Crane Theater
2303 Kennedy St. NE, Minneapolis
612-548-1380; through May 14

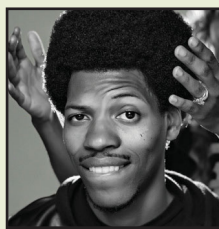
Briggs and Thompson both bring quiet gravity to their characters' present-day circumstances, and they could have been relied upon to tell their stories without the distracting device of flashbacks. The enactments of past events, requiring actors to hurriedly scramble into other roles, dilute rather than increase the show's impact.

While the characters' stories are nuanced, their formulaic dialogue is less so. The show also feels emotionally flat: There's a constant level of generalized sadness tinged with desperation, and there's little variation in the actors' affect from scene to scene. These characters are being tested to great extremes, but the show itself never feels extreme.

Having Dee and Beth work together may be contrived, but it also creates opportunities for insight into their shared sorrow. Dee's slow reconciliation with her mother is complicated by Beth's protective impulses; in time, though, Beth starts to question her own instinctive suspicion of Shawn.

At the center of the show, Briggs earns our sympathy almost without asking for it. Shawn is frustrated by the stigma he bears as a convicted felon, but he also owns up to his mistakes. Nothing, of course, can bring his victim back or restore the life that Shawn once had. One of the many poignant truths in *Redemption* is that Shawn might not want that life back anyway. **C**

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SASHA ZOGHI

39, HAIR STYLIST / CO-OWNER
OF REVOLUTION SALON

What are you wearing?

Dress from Revolve.com, Marc Jacobs clutch.

Describe your style:

Sophisticated with an edge.

What's your best outfit?

Black on black on black.

What's the best piece of fashion advice you've received?

Looking polished will never go out of style, and red lips will always make any outfit better.



MICHELLE RAVEN

33, PERSONAL SHOPPER & STYLIST
AT ARC'S VALUE VILLAGE

What are you wearing?

Dress, tee, faux fur stole, clutch, and ASOS faux leather moto jacket from Arc's Value Village.

Describe your style:

Always evolving.

What's the best piece of fashion advice you've received?

"When you don't dress like everybody else, you don't have to think like everybody else."
—Iris Apfel



HEATHER KIM

38, TATTOO ARTIST/PASTRY CHEF

What are you wearing?

BCBG jacket, necklace from enyocreations.com, dress by Xteren, Chanel handbag, yoga leggings by Forever 21, Costume National boots.

Describe your style:

Midwestern tattoo artist.

What's your best outfit?

I have an '80s Issey Miyake suit that makes me look like a piece of origami.



BRITTNEY BEGIN

29, ELEMENTARY SCHOOL TEACHER

What are you wearing?

Dress by LA designer Korovilas, heels from Primp, and a clutch from Express.

Describe your style:

I love styles that accentuate the feminine shape. Silk and lace, ruffles, florals, embroidery.

What's your best outfit?

A white cotton dress with an open back by Frock LA. I can dress it up or down.

What's the best piece of fashion advice you've received?

Less is more; over-accessorizing can be distracting.

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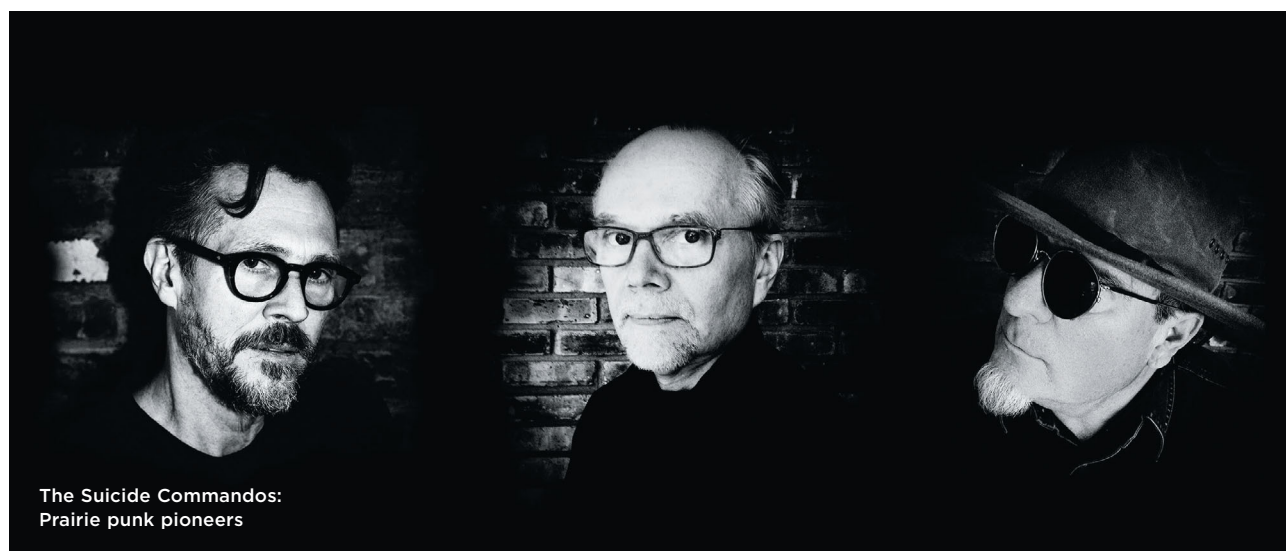
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THE SUICIDE COMMANDOS MAKE ANOTHER RECORD

Almost 40 years after their groundbreaking debut, the Minneapolis punk pioneers return to drop *Time Bomb*



The Suicide Commandos:
Prairie punk pioneers

COURTESY OF BIG HASSLE MEDIA

BY JIM WALSH

“Thanks a lot you guys.” That’s what I hear myself say to Chris Osgood and Dave Ahl as I shake hands with two of the three Suicide Commandos after an hour-long chat at Studio 2 Café in south Minneapolis last week, and we share a brief chuckle. Over the years, “thanks a lot you guys” has been Osgood’s signature salutation at the end of Commandos’ songs and sets, and for a generation of grateful punks, my parting shot is a fittingly Minnesota Nice way of expressing gratitude for the prairie punk pioneers who took rock ‘n’ roll by the scruff of its bloated neck in the mid-’70s and made it raw, fun, and revolutionary again.

One of those grateful punks is Soul Asylum’s Dave Pirner, who extols his admiration for the Commandos and other punk rock forebears in Cyn Collins’ terrific new oral history, *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984* (Minnesota Historical Society Press). “To this day I see him as a mentor,” Pirner said

of Osgood, and he credits our current Minneapolis hotbed to a lot of smart people and tastemakers who came before him. One of these, book MVP Terry Katzman, sums up the Commandos’ legacy succinctly: “The Suicide Commandos were doing punk rock before anybody else was doing it.”

Deserving though they may be, such accolades tend to mummify bands, a fate the three cool cats (singer/guitarist Osgood, singer/drummer Ahl, and New York-based singer/bassist Steve Almaas) kick against nicely on *Time Bomb*, their first new recording in almost four decades, released this week on Minneapolis’ seminal and also newly out-of-mothballs label Twin/Tone Records. Eerily and deliciously, the 13 songs on *Time Bomb* sound both super fresh and of a moment, as if they were somehow recorded with today’s technology in 1977, alongside the likes of the Ramones—whose members’ demise led directly to the Commandos’ decision to record and regroup.

“The impetus for getting us off the dime was Steve calling and saying, [Ramones drummer] Tommy Erdelyi is gone, all the

Ramones are gone, dead; we’re all alive, let’s get on it, let’s do it,” says Osgood.

“We were really on a mission with the Commandos to go out and reenergize rock ‘n’ roll,” Osgood says. “We really were. We saw ourselves as being on a mission from God to do that. The Commandos were born of us just hating everything that was on the radio. We just said, ‘Let’s bring back Eddie Cochran. Let’s bring back Gene Vincent. That’s what rock ‘n’ roll is.’ So that’s what we did. But we were pretty good players, even then, and I think we play pretty well on this record.”

“Forty years of practice,” says Ahl.

“That’s it,” laughs Osgood. “It’s thrilling to hear Steve and Dave play, and how well they play, and how well we play together. That’s for others to judge, but it’s enjoyable to listen to. I don’t ever wince or think, ‘I should’ve played it another way.’”

In their day, the Commandos recorded two albums: *Make a Record* (1978) and *The Commandos Commit Suicide Dance Concert* (1979). The band initially split up in 1979 when Almaas moved to New York to front his

bands the Crackers and Beat Rodeo, and to embark on a solo singer-songwriter career.

“We were a punk rock band when you could own all of the punk rock records because there were so few of them, and that’s probably a distinction we have that most musicians don’t,” says Almaas by phone from his home in upstate New York. “You know, we were a punk band playing at CBGB’s in May of 1976, from Minneapolis, and that’s just kind of a weird thing. A weird good thing.”

“The legacy of the Suicide Commandos was very much on my mind when we were making this record. I really wanted to tap into all that music that we were grooving on when we first got together and I think we managed to do that.”

Time Bomb was recorded over three days in April of last year by versatile south Minneapolis-based songwriter/engineer/producer Kevin Bowe at his home studio (which Ahl built) and mixed by indie rock/power-pop hero Mitch Easter. Now it’s time for the Commandos, all in their early 60s, to get out there and promote it—starting with two performances this weekend. Could a world tour be next?

“It would be awesome, it would be totally fun,” says Osgood. “We don’t want to strap it on for the rest of our lives, I don’t think, and I don’t think we’re going to rattle around in a van, except for in Europe, where you kind of have to do that. And we’ve got a publishing deal, too, so these songs can go places and do things.”

“They’ve got our whole catalog,” says Ahl. “The old stuff too.”

“They’ll have it for three years, and now we really have some people in our corner that are going to work it,” says Osgood. “The other thing is that we have reinvigorated [Twin/Tone Records founders] Paul [Stark] and Peter [Jespersion], and as I’ve been saying, they’ve been flexing record company muscles they haven’t flexed in many years. They both love the record, and Peter went over the top and fell in love right away and is being the Peter of old. He’s our de-facto manager now, trying to work all the angles and think about everything.”

“We don’t expect to go to Paris or anywhere else and have everybody say, ‘Where have you been for 40 years, we love you now.’ We don’t think that’s gonna happen, but there’s that guy, Radek, in Poland, who’s going, ‘Come to Poland!’ And Steve’s friends in Sweden: ‘Come to Sweden, we’ll have an audience for you!’ Danny Amis down in Mexico City: ‘Come to Mexico City, the

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kids will go crazy."

Me: "Do it!"

"Those things would be fun to experience, but hey man, we're old now," says Osgood, laughing. "We've been beaten down every single way, and we've experienced frustration and disappointment and disregard for our music, so if we go back out and play gigs, that's going to happen again. The only way we would be immune to that is if we just stayed put and played to an ever-shrinking audience because they're starting to die."

The current Commando goals are modest: Sell out of *Time Bomb*'s initial run of 1,000 CDs and vinyl, and do mini-tours of the United States and Europe. This will be one of the busiest summers in the band's 40-year history, including an August 18 appearance at Lake Harriet's movies and music series, which pairs local bands with a kindred-spirited film.

"Guess what our film is," says Osgood.

"Rock & Roll High School?"

"Grumpy Old Men."

THE SUICIDE COMMANDOS perform at two free events this weekend. Record release/listening party, 7 p.m. Friday, May 5, Turf Club, 1601 University Ave W, St. Paul. In-store record signing/acoustic hootenanny, 2-4 p.m. Saturday, May 6, Treehouse Records, 2557 Lyndale Ave. S., Minneapolis. **Q**

CRITICS' PICKS

SERENGETI

ICEHOUSE, WEDNESDAY 5.3

Chicago's Serengeti is one of the most creative minds in alternative hip-hop, unrestricted by notions of rap music's supposed boundaries. At his most conventional, he delivers abstract verses over off-kilter production, but he can get even weirder: 2013's *Saal*, recorded in Germany with experimental classical musician Tobias Vethake, wasn't really even a rap album at all. But 'Geti is best known for embodying his goofy character Kenny Dennis, an aging MC with a bushy mustache and ridiculous accent reminiscent of *SNL*'s "Bill Swerski's Superfans" sketches. Working with producer Odd Nosdam, 'Geti has released too many Kenny Dennis projects for this to feel like a mere comedy act — it's more an opportunity for the MC to demonstrate his gifts for storytelling, character development, and zany humor. 'Geti's also been a prolific collaborator, releasing records with Sufjan Stevens, Open Mike Eagle, and Why?'s Yoni Wolf. Ceschi, Chisme, and Moodie Black open. 21+. 10 p.m. \$10-\$12. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN



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corey call (co)

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10pm : deleter
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8pm : the roe family singers
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Short & Sexy

Quickie Q&As on butt play, squirting, and threesome etiquette



Dan Savage

We've been sleeping with another couple for three months (first time my BF and I opened our relationship). How do I suggest full penetration with the opposite partner? At this point, we just do oral and that's the "groove" we're in.

Only-oral-with-others may be this couple's preferred groove and the lane they want to stay in. If they're only up for the "soft swap," as it's known in swinging circles, penetration isn't gonna happen. But you should feel free to ask for what you want—at the very least, you'll get some long-overdue clarity about their boundaries.

Is squirting pee? We know that chemically it's similar, but is it REALLY?

I'm tired of this debate, so consider this my final answer: So what if it is pee?

My girlfriend asked me to make out with another guy. Her fantasy. We met a really pretty gay boy at a house party, and so I made out with him. I got hard, and my girlfriend made a huge scene. She says it was supposed to be for her pleasure, not for mine, and she's still angry six months later and constantly questions whether I'm really straight. (I am!) What do I tell her?

Good-bye.

When do you know if it's okay to insert your finger in your boyfriend's butt? Without fear of freaking him out?

After you've applied lube to your finger and his butt—hole—which you're allowed to do only after you've asked him if you can insert your finger in his butt—hole and after he's consented to having your finger in his butt—hole.

I want to try anal, but I am scared of getting poop on my partner. Is an enema enough?

Properly administered, an enema should be more than enough. But with anal — as with liberal democracy — a good outcome is not guaranteed. Sometimes you do your homework and your prep, and everything still comes to shit.

I love my man, but we're both tops. What should we do?

Spit-roast very special guest stars if you're in an open relationship, take turns/one for the team if you're in a monogamous relationship, explore and enjoy your non-butt-penetrative options.

How do we play around with opening up our relationship as parents of a 1-year-old? We barely have enough time or enough sleep to keep our own relationship juicy.

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Why not?

My girlfriend and I are pretty grossly in love and very affectionate, especially after we've just had sex. Should we make an effort to tone it down a bit around a third we've just fucked around with? Or should we just be ourselves, and if they don't like it, oh well?

Be yourselves—but make an effort to include your third in those oxytocin-infused displays of postcoital affection. Unless your third was inconsiderate or creepy during the sex, or is anxious to go immediately after the sex (a sign you may have been inconsiderate or creepy), your third helped get you to that blissed-out state and deserves to bask a bit in the afterglow too.

Does the toe make a good substitute for the penis?

No.

Tell my boyfriend to go down on me!

If your boyfriend won't go down on you unless some fag advice columnist tells him to—if his girlfriend asking isn't good enough—then it's you I want to order around (break up with him!), not your boyfriend.

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SAT // MAY 20

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527 Legal Notices

CERTIFICATE OF ASSUMED NAME

VZ Solutions LLC is now DBA: Great Northern Smokehouse
701 W. Lake St.
MPLS, MN 55416

Filed with the Minnesota Secretary of State on 04/05/2017

CERTIFICATE OF ASSUMED NAME

Engaged Community, LLC is now DBA: Passionflower
400 2nd St. SE Apt 404

Filed with the Minnesota Secretary of State on 04/27/2017

CERTIFICATE OF ASSUMED NAME

Bruce Edward Balgaard is now DBA: Strum Farm
810 South 7th Street
MPLS, MN 55415

Filed with the Minnesota Secretary of State on 04/25/2017

CERTIFICATE OF ASSUMED NAME

Devjam Studios, LLC is now DBA: Studio 2 Cafe
818 West 46th St
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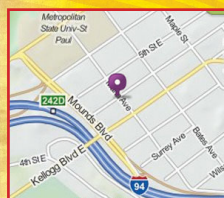


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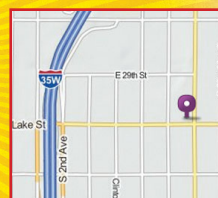
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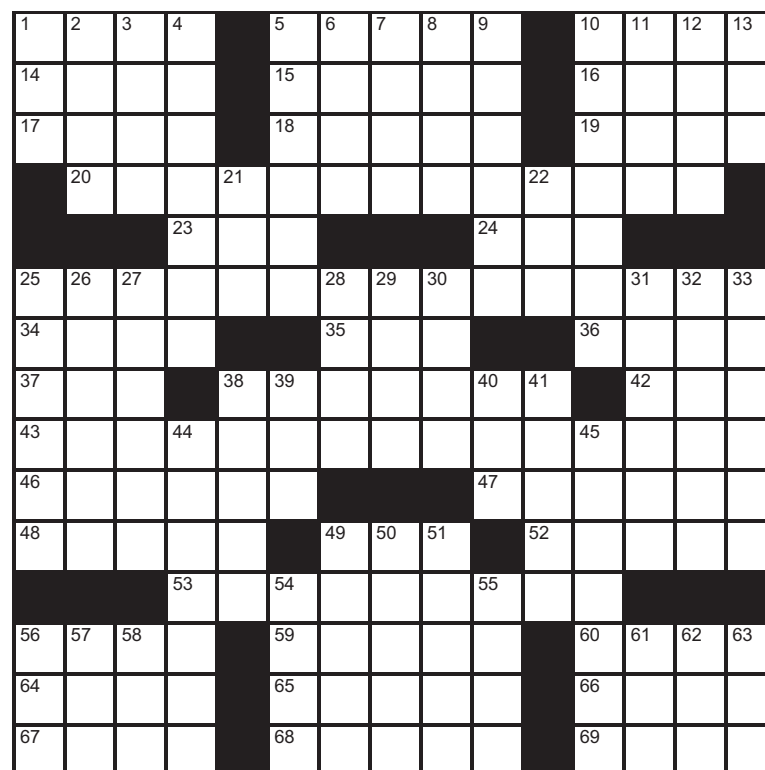
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Across

1. ____ Defense (chess opening named after an Eastern European)
5. Charge, as with feeling
10. Give someone the business
14. Desert whose name means "semidesert"
15. They turn on radios
16. Case with buttons
17. Long trip
18. Diplomat in NYC, perhaps
19. Skier Lindsey
20. Start of a quip by comic Mike Birbiglia
23. "Penguin"
24. Originally went by
25. Quip, part 2
34. Chapters in social studies
35. "E.R." venue
36. Area near Greenwich Village
37. Geometry symbols
38. Phil Collins' group
42. Handsome ____ (Yale's mascot)
43. Quip, part 3
46. Google service
47. Beaut
48. Berets top them
49. Quip, part 4
52. Start of the Julian calendar
53. End of the quip
56. 35th anniversary gift
59. "Daily Kos" or "The Daily Beast"
60. 39-Down crafts

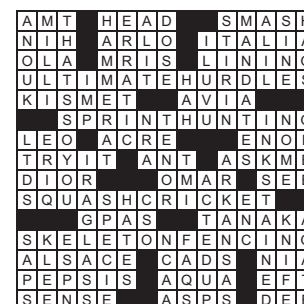
64. Athlete who has paintings of himself as a centaur hanging over his bed
65. Butter ____ (ice cream)
66. With 10-Down, some Rotten Tomatoes write-ups
67. Word on a seasonal card
68. "I can answer anything!"
69. Way out

Down

1. Snorkel in "Beetle Bailey," e.g.
2. Actress Petty
3. Still sleeping
4. "The purple and gold"
5. [shrug]
6. Condition at a baseball card show
7. Comic who coined the term "domestic goddess"
8. "Gold" Fonda role
9. "Pan's Labyrinth" setting
10. See 66-Across
11. Full complement
12. Old Microsoft MP3 player
13. Red wine
21. Rock's The Chainsmokers, e.g.
22. "____ Trojans" (Berlioz opera)
25. Swinger
26. Buck Showalter's team
27. Didn't go unfulfilled
28. Sup
29. Hit man
30. Chicken

31. Treat, as salt
32. Muse of comedy
33. Cajoled with sweet talk: Var.
38. Bold
39. 60-Across figures
40. Sponge alternative
41. Elitist snob
44. Tomorrow's doctors today
45. Monk's haircut
49. Happy Meal puzzles
50. Padres shortstop ____ Aybar
51. Starting time of some 5Ks
54. "Push It" rapper
55. Gray-brown goose
56. Orange snack food
57. Robot part
58. Latecomer to 35-Across
61. Communication for the technologically illiterate
62. Egg head?
63. Game with squiggles

Last Week's Answer



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